

# Graduate English Course Descriptions

## Spring 2024

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### Enrollment Guidelines

#### LITERATURE

All LITERATURE classes are open to students in any English program on a first-come, first-served basis. Register on CatsWeb. Waitlists for Literature courses are managed on CatsWeb. You may add your name to the waitlist if the class is full. If a space opens in a course, the first person on the list will be notified and have 24 hours to register for the course. For details, see the Registrar's Waitlist information here: <https://www.registrar.txstate.edu/registration/waitlist.html>. Contact [malit@txstate.edu](mailto:malit@txstate.edu) with questions.

#### MASTER OF FINE ARTS

Only MFA students may enroll in courses offered by the MASTER OF FINE ARTS (MFA) program. MFA students must request MFA courses via an online form, which will be emailed to them by the Program Coordinator. Contact MFA admin at ([mfinearts@txstate.edu](mailto:mfinearts@txstate.edu)) with questions.

#### RHETORIC AND COMPOSITION

All courses are open to MARC students, on a first-come, first-served basis. Register on CatsWeb as soon as registration opens to secure your spot. Contact the MARC graduate assistant ([marc@txstate.edu](mailto:marc@txstate.edu)) with questions about MARC courses. Contact Dr. Eric Leake ([eleake@txstate.edu](mailto:eleake@txstate.edu)) with advising/degree audit questions. **Instructions for non-MARC students:** Contact Taylor Cortesi ([tc1224@txstate.edu](mailto:tc1224@txstate.edu)) to be added to course wait lists. To allow new MARC students to enroll in courses, non-MARC students will be informed of the possibility to take MARC courses a month prior to classes starting in the Fall. **Note:** MARC courses wait lists are not managed on CatsWeb—they are managed by the MARC Program Director and Taylor Cortesi.

#### TECHNICAL COMMUNICATION

All courses are open to MATC students, on a first-come, first-served basis. Register on CatsWeb as soon as registration opens to secure your spot. Contact Dr. Chris Dayley ([c\\_d470@txstate.edu](mailto:c_d470@txstate.edu)) with advising/degree audit questions. **Instructions for non-MATC students:** Contact Taylor Cortesi ([tc1224@txstate.edu](mailto:tc1224@txstate.edu)) to be authorized to add an MATC course. To allow new MATC students to enroll in courses, non-MATC students will be informed of the possibility to take MATC courses a month prior to classes starting in the Fall. **Note:** MATC courses wait lists are not managed on CatsWeb—they are managed by the MATC Program director and Taylor Cortesi.

**If you are not sure about the method of delivery (online, online asynchronous, face-to-face), contact the instructor for the course to confirm.**

**Registration begins on Friday, Nov 3<sup>rd</sup>.**

**LITERATURE**  
**English 5301.251**  
**Topic: Literary Scholarship**  
**T 6:30-9:20pm**

**Instructor:** Simon Lee

**Description/Goals:**

This seminar familiarizes students with the concepts, critical practices, and methods central to research across the various branches of English. It surveys the development of literary and critical theory, inviting participants to consider how methodologies of the past produce critical paradigms for the present. In addition, the course will take up issues of genre and form, it will cover the kinds of terminology used within the field, and it will offer a number of practical strategies for interpreting texts, conducting research, and composing sophisticated scholarship that emphasizes the value of the arts and humanities in society. That is to say that the course will address the sociopolitical implications of the English discipline as well as the kinds of forces that act against it.

**Books:**

Parker, Robert Dale. *How to Interpret Literature*. 4th ed. ISBN: 9780190855697

The course will feature additional readings and likely five or so novels that remain TBD. There's a fairly reasonable decent we'll read Paul Auster's *City of Glass*, Virginia Woolf's *To the Lighthouse*, Brandon Taylor's *Real Life*, and Kazuo Ishiguro's *Never Let Me Go*.

**Evaluation:**

A series of iterative prompts and projects designed to foster idea formation and research questions, culminating in a document that resembles the kind of scholarship practiced in literary studies.

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**LITERATURE**  
**English: 5302.251**  
**Topic: Climate Crisis Films**  
**M 6:30-9:20pm**

**Instructor:** Bell-Metereau, Rebecca

**Description/Goals: Analyze environmental film and television.** If we consider where current programming in film and television currently resides in comparison to Al Gore's 2019 *An Inconvenient Truth*—popularized by generational wealth and political prestige—we catch a glimpse of just how far American culture has strayed from seeking solutions to real-world environmental problems in narratives produced for popular audiences. Harkening back to Neil Postman's prophetic title, *Amusing Ourselves to Death*, we witness a fragmented entertainment-addicted society that seems incapable of seeking possible narrative solutions to our imminent demise as a species on a planet that affluent societies are rendering inhospitable to all life forms at a breathtaking pace. This course analyzes ground-breaking environmental films—from sobering biopics like *Silkwood* (1983) to scary speculative *The Day After Tomorrow* (2004), obscure documentaries like *Who Killed the Electric Car?* (2006), *Food Inc.* (2008), thought-provoking *No Impact Man* (2009), influential Oscar-nominated *Virunga* (2014), practical how-to *Catching the Sun* (2015) and poignantly lyrical *My Octopus Teacher* (2020), to a refreshingly encouraging & solution-laden *2040* (2019)—in order to both frighten and inspire us to take action.

**Books:** *Film and the Natural Environment: Elements and Atmospheres*  
by Adam O'Brien

**Evaluation: Short responses, presentations by students, and final research paper and/or video**

**Office:** FH335

**Phone:** 512-665-2157

**Email:** rb12@txstate.edu

**TECHNICAL COMMUNICATION**  
**English: 5312.251**  
**Topic: Editing the Professional Publication**  
**Asynchronous - Canvas**

**Instructor:** Dr. Miriam F. Williams

**Description:** This is the MATC internship course. The course is required for MATC students on the internship track. In this course students will provide professional editing, design, video production, and technical writing services for actual clients. (Note: The instructor will assign clients the first week of class.)

**Goals:** The course will give students the opportunity to:

- Participate in an applied learning experience,
- Provide a useful service to others while gaining professional technical communication experience,
- Conduct qualitative research and negotiate user/client needs,
- Write, edit, and design print, video, and web content in collaborative online environments, and
- Write, edit, and design print and web content for personal or MATC exam portfolios.

**Required Books:** Keywords in Design Thinking: A Lexical Primer for Technical Communicators & Designers Edited by Jason C. K. Tham

<https://wac.colostate.edu/books/tpc/design/> and Keywords in Technical and Professional Communication Edited by Han Yu and Jonathan Buehl <https://wac.colostate.edu/books/tpc/tpc/>

**Format:** Completely online in Canvas.

**Evaluation:**

Editing and Design Project Proposal (Group Assessment) = 20 percent

Audience Analysis (Group Assessment) = 20 percent

Midterm Status Report (Individual Assessment) = 10 percent

Large-scale Editing Project (Group Assessment) = 20 percent

Design and Production Project (Group Assessment) = 20 percent

Reflection Essay (Individual Assessment) = 10 percent

For more information: Contact Dr. Miriam F. Williams at [mfw@txstate.edu](mailto:mfw@txstate.edu)

**TECHNICAL COMMUNICATION**  
**English: 5312.252**  
**Topic: Editing the Professional Publication**  
**T and TR 3:30-4:50pm, Brazos Hall 202**

**Instructor:** William Jensen

**Description:** This course provides students the opportunity to write, select, and edit material for publication. Students will work as part of an editorial team on all stages of the publication process. They will learn how to write and revise book reviews of publishable quality. They will correspond with authors, evaluate submissions, and learn the daily operations of two print journals:

*Texas Books in Review*, which monitors the literary production of books from or about Texas, and *Southwestern American Literature*, which showcases contemporary writing and scholarship concerning the Greater Southwest. This course also offers practical experience working with desktop publishing software (Adobe InDesign/Photoshop).

**Goals:** Students will read and vote on submissions to *Southwestern American Literature*, line edit selected works, and write one book review. With hands on experience, the students will gain a deeper understanding of what is required to work for a publication.

**Books:** No books are required, but reading assignments will be handed out in class or posted on CANVAS.

**Format:** Primarily discussion, with brief various projects.

**Evaluation:** This is a pass/fail course

**Email:** [wj13@txstate.edu](mailto:wj13@txstate.edu)

**Office:** Brazos 220

**MASTER OF FINE ARTS**

**English 5312.253**

**Topic: Editing the Professional Publication—*Porter House Review***

**T&TR 5:00-6:20pm**

**Online**

**Instructor:** Amanda Scott

**Course Description:** This course will provide a combination of theoretical background and practical, hands-on experience in the field of literary magazine editing and publishing. As an editorial staff, students will work together to produce *Porter House Review*, Texas State University's graduate literary journal. Duties involved in the production of the journal include soliciting and evaluating submissions, contributing original content, editing and proofreading, research, budget management, web design, public relations, and more.

During the course of the semester, students will:

- Learn about key aspects of contemporary literary magazine publishing—its history, production, the editorial process, and more.
- Produce *Porter House Review*, fulfilling the following duties: reading, tracking, and responding professionally to submissions of literary fiction, poetry, and nonfiction, and contributing original content, including interviews, reviews, and blog content.
- Develop professional skills in literary and digital publishing and prepare for possible employment in publishing or arts administration.
- Contribute to the overall achievement of the course mission and goals through self-directed research and development projects.

**Books:** TBD

**Evaluation:**

- Participation & Attendance
- Evaluation of Submissions
- Contribution of Original Content
- Weekly Topics & Discussion
- End-of-Semester Project

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**Phone:** (512) 245-6220

**E-Mail:** aes126@txstate.edu

**MASTER OF FINE ARTS**  
**English: 5315.251**  
**Topic: Fiction Writing Workshop**  
**T 6:30-9:20pm**

**Instructor:** Jennifer duBois

**Description/Goals:** Students will share and critique each other's work in the context of a weekly workshop. We will seek to generate a shared craft vocabulary over the course of the semester; each student will be encouraged to articulate their underlying literary values, while learning how to thoughtfully engage with work that differs from their own.

**Books:** Text generated by students.

**Evaluation:** Each student is expected to submit the equivalent of two workshop pieces, write thoughtful critique letters for each piece submitted, and participate rigorously and respectfully in the life of the course.

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**Email:** [jjd64@txstate.edu](mailto:jjd64@txstate.edu)

**MASTER OF FINE ARTS**  
**English: 5315.252**  
**Topic: Fiction Writing Workshop**  
**T 6:30 -9:20pm**

**Instructor:** Debra Monroe

**Description/Goals:** Group discussion/seminar

**Books:** Students' work -in-progress is the text. I provide stories for us to read, so we will have a common set of finished stories as a point of reference.

**Evaluation:** Students sign a "contract" on the first day that states how many pages they intend to produce: how many brand-new pages, how many revised pages. A student will be graded on how well he or she meets his or her own goals.

**Description:** Each student will workshop three stories or, if they are working on a novel, two long segments of a novel (longer and fewer submissions seem to work best for novels). Our first responsibility is to students while they are being workshopped, to ensure they get useful information in a generative way. Yet each workshop also serves as a craft lesson for the class. Workshops are constructive in the literal sense: work is *under construction*. We begin each discussion by describing the work's ideal goals, its ideal shape, and techniques that are helping deliver that to the reader. Only then do we shift discussion to the way given craft decisions might detract from its success, features to be reconsidered if the story is more fully realized.

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**MASTER OF FINE ARTS**  
**English 5315.253**  
**Topic: Poetry Writing Workshop**  
**F 12:30-3:20pm**

**Instructor:** Cecily Parks

**Description/Goals:** A studio course in which the primary texts are student manuscripts. Concentrations in fiction or poetry examine principles and techniques of creating, evaluating, and revising writing in these genres. The course requires class members to review writing produced by other workshop members.

**Office:** FH 348

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## RHETORIC AND COMPOSITION

English 5317.251

Topic: Specializations in Rhetoric and Composition: Computers & Writing

W 6:00-9:20pm

**Instructor:** Deborah Balzhiser

### **Description/Goals:**

Computers and writing (C&W) is a sub discipline of composition, which is a sub discipline of English. Early C&W scholars often started by thinking about textuality as it relates to books and writing. Additionally, C&W scholars sometimes also work in the sub discipline of English “technical communication” (which started as a sub discipline of engineering). In our class, we draw on these backgrounds and connections by focusing on textuality, McLuhan’s idea of “the medium is the message” and effects given ways a medium or platform and its design, management, terms of service and such interacts with users, contexts, and rhetorical situations. We might ask, for instance, how does an upvote/downvote feature might effect the communication that happens, there. We might look at how company policies and practices effect the medium and its users.

Starting from historical works that ground us in foundational C&W concepts, the course moves to a deeper understanding of ecologies of media and people; technocultural change related to human-to-human interactions via mediated texts; and, then it moves to analyses, evaluations, and speculations about participating in and shaping technology and culture in meaningful ways. Through a survey of technologies, readings, discussions, texts, and hands-on experience, we ask what it means to read, write, interact, and participate with, through, and in mediated environments. We’ll end with critical examinations of media and their ecologies.

Throughout the course, we apply social, political, epistemological, pragmatic, creative, critical, or other lenses, and we use a variety of technologies. Ideally students apply course material to their own interests and degree plans so long as they still address the course questions and assignment requirements.

### **Books:**

- Walter J. Ong's *Orality and Literacy* 30th Anniversary Edition
- Marshal McLuhan's *The Medium is the Massage: An Inventory of Effects*
- Richard Miller’s *On the End of Privacy: Dissolving Boundaries in a Screen-Centric World* (currently on JSTOR through Alkek)
- Selected materials from journals and other mediated works available online
- Supplemental materials (provided or as you gather from libraries or other available sources)

**Evaluation:** Homework & Reading Responses (20%); Peer Responses (5%); Self Evaluations (5%); Technology Microhistory (10%); Critical Analysis (10%); Media Ecology “Map” (10%); 2 Short Texts (20%); Presence (10%); Seminar Text (10%)

**Office:** ASBN 101A (The University Writing Center—it might be easiest to catch me there)

**Phone:** 245-7660

**Email:** dm45@txstate.edu

**MASTER OF FINE ARTS**  
**English: 5320.251**  
**Topic: Form & Theory of Fiction – Point of View**  
**TR 6:30-9:20pm**

**Instructor:** Doug Dorst

**Description/Goals:** A close study of point of view (or “narrative stance”) in literary fiction. Students will read and discuss authorial choices regarding point of view and analyze them in writing and orally, utilizing the language of the craft. For M.F.A. credit only.

**Books:** Course reader (stories); three novels (including *A Prayer for the Dying* by Stewart O’Nan and *Sing, Unburied, Sing* by Jesmyn Ward)

**Evaluation:** Letter grade

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**LITERATURE**  
**English: 5321.251**  
**Topic: The Novels of Kurt Vonnegut**  
**T 6:30-9:20pm**

**Instructor:** Robert T. Tally Jr.

**Description:** Following the breakout success of his 1969 novel, *Slaughterhouse-Five*, Kurt Vonnegut became an iconic figure in contemporary American literature. Prior to that, he had written five novels and dozens of short stories, but Vonnegut had remained a relative unknown. With *Slaughterhouse-Five*, he not only gained renown, but he also became something of a guru for many. His combination of seemingly postmodern literary techniques and a folksy, avuncular narrative voice garnered him a large, devoted fan base. Since his death in 2007, there has been an explosion in the scholarly work on Vonnegut. In 2011 alone, no fewer than three academic studies of his work, a Pulitzer-nominated biography, and yet another posthumous collection of previously unpublished writings appeared. More notably, perhaps, school boards around the country have been banning *Slaughterhouse-Five* (a book literally *burned* on the orders of a North Dakota school principal in 1973!). That alone demonstrates the ongoing relevance of the controversial, yet immensely popular writer. In this course we will examine Vonnegut's fourteen novels in the context of his efforts to make sense of this postmodern U.S.A.

**Goals:** (1) To become familiar with the novels of Kurt Vonnegut; (2) to become familiar with research in Vonnegut studies and, by extension, American and literary studies more generally; (3) to understand the literary, social, and historical background of Vonnegut's work; and (4) to analyze the work.

**Required Books:** Vonnegut, *Player Piano*; *Sirens of Titan*; *Mother Night*; *Cat's Cradle*; *God Bless You, Mr. Rosewater*; *Slaughterhouse-Five*; *Breakfast of Champions*; *Slapstick*; *Jailbird*; *Deadeye Dick*; *Galápagos*; *Bluebeard*; *Hocus Pocus*; and *Timequake* (novels).

**Recommended Books:** Vonnegut, *Wampeters, Foma, and Granfalloon*s; *Palm Sunday*; *Fates Worse Than Death*; and *A Man Without a Country* (nonfiction); Vonnegut, *Welcome to the Monkey House* and *Bagombo Snuff Box* (short stories); Charles J. Shields, *And So It Goes: Kurt Vonnegut, A Life* (biography).

**Format:** Seminar (interactive lecture and discussion; student presentations).

**Evaluation:** Based on overall contributions, but roughly distributed as follows: in-class presentation (25%), final paper (50%), and class participation (25%).

**Fall Office Hours:** By appointment.

**For More Information:** Email Professor Tally at [robert.tally@txstate.edu](mailto:robert.tally@txstate.edu)

**MASTER OF FINE ARTS**  
**English: 5322.251**  
**Topic: Form and Theory of Poetry**  
**Online**

**Instructor: Cyrus Cassells**

**Description/Goals:**

**Description:** A wide-ranging examination of poetic form, as well as literary theory and philosophy that have significant bearing on major trends in contemporary poetry. We will study metrics and formal verse and examine classic theoretical texts by French writers Gaston Bachelard and Roland Barthes. We will investigate thought and consciousness in the work of Jorie Graham and Wallace Stevens, the use of fragmentation in response to 20<sup>th</sup> century catastrophe in the work of T. S. Eliot and Carolyn Forché, and the collapse between the personal and the political in the poetry of Sylvia Plath, Sharon Olds, and in the critical writing of poet and essayist Susan Griffin.

**Goals:** To give students a solid grasp of the core elements of poetry and to introduce them to stimulating, provocative critical theory that will deepen their appreciation of the issues and challenges posed by modern and contemporary poetry.

**Books:**

*The Poetics of Space* by Gaston Bachelard; *A Lover's Discourse: Fragments* by Roland Barthes; *Eros the Bittersweet* by Anne Carson; *The Waste Land and other Poems* by T. S. Eliot; *The Angel of History* by Carolyn Forché; *Proofs and Theories* by Louise Glück; *The Dream of the Unified Field* by Jorie Graham; *A Chorus of Stones* by Susan Griffin; *A Little Book on Form: An Exploration into the Formal Imagination of Poetry* and *Twentieth Century Pleasures: Prose on Poetry* by Robert Hass; *Poetry, Language, and Thought* by Martin Heidegger; *Nine Gates: Entering the Mind of Poetry* by Jane Hirshfield; *The Art of the Poetic Line* by James Longenbach *Strike Sparks: Selected Poems* by Sharon Olds; *Ariel* by Sylvia Plath; and *The Art of Syntax* by Ellen Bryant Voight.

**Evaluation:**

End-of-semester critical paper (15-20 pages) 45%  
Two take-home essay mid-terms 35%;  
Participation (discussion, joint presentations, etc.) 20%.

**Office:** Flowers M-14

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**MASTER OF FINE ARTS**  
**English Course: 5323.251**  
**Topic: The Contemporary American Essay**  
**W 6:30-9:20pm**

**Instructor:** Tom Grimes

**Description/Goals:** To read the best contemporary essays and then to write an essay in whatever form you believe best suits your imagination.

**Books:** *The Contemporary American Essay*, edited by Philip Lopate.

**Evaluation:** Based on the journal you keep in response to the essays we read, and the attempt you make to write your essay.

**Office:** M-25

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**LITERATURE**  
**English: 5324.251**  
**Topic: What's So Funny? Comedy in Theory and Practice**  
**W 6:00-8:50pm**

**Instructor: Emily Banta**

**Description/Goals:**

Everyone loves a good laugh, but why do we do it? What makes some jokes so funny, and what do we gain from comic experience? When do comedy and humor promote critical thinking, and when do they reinforce prevailing prejudices? How does the comedy we enjoy shape the parameters of social belonging? In this course we will examine comedy across a range of media — in literary fiction, essays, the visual arts, cartoon and caricature, theater and stand-up, television, film, and Internet memes. We will delve into the politics of laughing bodies, and we will explore the various publics and counter publics that comedy creates.

**Books:** Syllabus subject to change, but readings/materials will likely include Hobbes, Shaftesbury, Bergson, Freud, Bakhtin, Ellison, Chesnut, Twain, Jacobs-Jenkins, Charlie Chaplin, Momi Mabley, Richard Pryor, Ali Wong, Hannah Gadsby, Weird Al Yankovic, and others. All course materials will be made available through Canvas.

**Evaluation:** Weekly contributions to a class variety blog; oral presentation, short paper, final project proposal with annotated bibliography, and final research paper or creative project

**Office:** FH 222

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**RHETORIC AND COMPOSITION**  
**English 5326.251**  
**Topic: Composition Theory**  
**T 6:30-9:20pm**  
**FH G06B and Synchronously Online**

**Instructor:** Dr. Eric Leake

**Description:** What counts as writing? What does writing do and how does writing develop, socially and for the individual? How and why do people write? These are the types of questions that we will address in this course. We will survey landmark works in composition theory and will take a keyword approach, identifying critical concepts in writing studies and tracking how those concepts have developed. In doing so we also will address the significance of writing in cultivating identities, the importance of writing in conferring power and voice, and how technologies have affected the ways we write and understand writing. This course differs from composition pedagogy in that it does not address how writing might best be taught and the strategies for doing so. However, composition theory necessarily informs the ways we think about teaching writing as well as how we understand the work that writing does.

**Books:** (tentative) Adler-Kassner, Linda, and Elizabeth Wardle, eds. *Naming What We Know: Threshold Concepts of Writing Studies*  
Baker-Bell, April. *Linguistic Justice: Black Language, Literacy, Identity, and Pedagogy*  
Heilker, Paul, and Peter Vendenber, eds. *Keywords in Writing Studies*  
Williams, Bronwyn. *Literacy Practices and Perceptions of Agency*

**Evaluation:** Reading responses, presentations, annotated bibliography, keyword seminar paper.

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**Phone:** 512-245-7666

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## RHETORIC AND COMPOSITION

English: 5327.251

Topic: Research Methodologies and Methods in Rhetoric and Composition

T 6:00-8:50pm

### Instructor

Dr. Rebecca Jackson

### Course Description

A core requirement in the MA Rhetoric and Composition program, this course will introduce you to what Stephen North has called “the making of knowledge” in rhetoric and composition—the research methodologies we use to answer our questions about writing, rhetoric, and the teaching of writing.

Think about this course, then, as a guided “tour” through rhetoric and composition research methodologies, with stops along the way designed to acquaint and give you practice with the research tools and interpretive frameworks related to these methodologies. We’ll examine the following methodologies, approaches, and designs: qualitative research, indigenous research, quantitative descriptive research, and critical discourse analysis. Research tools may include observation, interview, artifact and text analysis, narrative, surveys, critical reflection. Interpretive frameworks may include feminist, teacher-research, queer, disability, critical race, LatCrit, decolonizing, and critical activist.

Throughout the course we’ll focus on applying research ethics, critically evaluating existing research, developing workable research questions of our own, and choosing the best methods to address the questions we ask. The course will culminate in a research proposal that might be used as the basis for a thesis, research grant request, publishable article, etc.

### Books

Required texts **may** include

- Blakeslee, Ann and Catherine Fleischer. *Becoming a Writing Researcher*. Florence, KY: Routledge, 2007.
- Byard, Vicki. *Bibliographic Research in Composition Studies*. Anderson, SC: Parlor, 2009.
- Creswell, John and Cheryl Poth. *Qualitative Inquiry and Research Design*. 4<sup>th</sup> ed. Sage: 2018.
- Articles and other resources on CANVAS

### Goals

By semester’s end, you will be able to

- Discuss the landscape of current research in rhetoric and composition—how knowledge is made in our fields
- Discuss and critique the paradigms that underpin research methodologies
- Formulate workable research questions
- Practice various research tools/methods as they relate to specific research questions
- Design studies to address research questions
- Write research proposals
- Carry out research

**Format:** Small and large group discussion; brief lectures

**Evaluation:** Reading responses, research questions project, short methods discussion papers, final proposal

**Contact:** For more information, please contact Dr. Jackson at [rj10@txstate.edu](mailto:rj10@txstate.edu)

**TECHNICAL COMMUNICATION**  
**English 5335.251**  
**Topic: Technical Editing**  
**Online**

**Instructor:** Dr. Mogull

**Description/Goals:** This class covers the theory and practice of editing with a particular focus on the role of professional editors working in the field of technical communication. In this class, we will learn, and practice reader-focused editing, effective author-editor relationships, and software tools used for editing. As a result of taking this class, students will be prepared to guide authors through the planning and development of written communications, perform a comprehensive copyedit of professional and technical communications, and oversee the online or print publishing process as an editor-manager.

**Books:** No required textbook. Readings are from multiple authors and will be provided to students through Canvas.

**Evaluation:** TBA. Typically, this course includes a combination of class discussions and reflections; quizzes/exams based on readings, lectures, and editing practice assignments; and a research paper/presentation on a current topic in editing.

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**RHETORIC AND COMPOSITION**  
**English 5336.251**  
**Topic: Document Design and Rhetoric**  
**Online**

**Instructor:** Dr. Sarah K. Robblee

**Description/Goals:** As a mode of visual rhetoric, document design impacts every genre of writing. Technical communicators can help their users by designing documents that utilize principles of design to maximize the effects of layout, style, color, information architecture, typography, and accessibility as they coordinate with content for information messaging. This course will explore these topics from a rhetorical perspective, as we view documents as active, response-invoking artifacts in a variety of media. We will also analyze and evaluate real-world documentation from ethical perspectives and the societal and cultural impacts of design, incorporating the use of technologies as we both examine existing documents and design our own for real-world clients.

**Books:** Kimball, M. A., & Hawkins, A. R. (2007). *Document Design: A Guide for Technical Communicators*. Bedford/St. Martin's. ISBN 13: 9780312436995. (Also: Online course documents, videos, and readings posted on Canvas.)

**Evaluation:**

Class Participation	200	20%
Discussion Leadership	200	20%
Proposal of Community Design Project	150	15%
Usability Testing Report of Community Design Project	150	15%
Community Design Project with Client Memo (Final Project)	300	30%
<b>Total</b>	<b>1000</b>	<b>100%</b>

**Office:** Zoom office hours

**Phone:** n/a

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## **TECHNICAL COMMUNICATION**

**English: 5340.251**

**Topic: Discourse Analysis**

**Online**

**Instructor:** Chris Dayley

### **Description/Goals:**

Discourse Analysis (DA) is an interdisciplinary branch of communication /linguistics which investigates forms of language beyond the sentence level (in both spoken and written communication). DA also views language as 'social practice'. This course aims to introduce students to the main theories, ideas, notions, terms and practices in Discourse Analysis. Students are expected to think deeply about language and textual phenomenon and use that knowledge creatively to help them analyze texts and various other communication events/encounters.

This course will focus on the real work application of discourse analysis. Students will learn the qualitative practice of analyzing discourse and practice workplace applications of this type of analysis.

By the end of this course, students will:

1. Grasp the key ideas, concepts, issues, theories and approaches of Discourse Analysis and Discourse Studies.
2. Show understanding of the complexity and multi-layeredness of Discourse (the influence inherent role of power, ideology, culture, bias, etc., in shaping spoken and written discourse).
3. Gain a deep insight into the relationships between Discourse and Gender, Discourse and Identity, Discourse and Communication, Discourse and Pragmatics, etc. (be able to outline and discuss the tenets of these relationships)
4. Discuss the strong, dynamic and dialectical relationship between language and society (i.e., language as social practice).
5. Reflect on the role of Schema (Background Knowledge Structures) in understanding and interacting with Language/Discourse.
6. Discuss the dynamics of Intertextuality in shaping and reshaping text and discourse.

### **Evaluation:**

Quizzes/Exercises - 100

Midterm - 100

Research Summary or Response Paper - 100

Class Participation (discussions boards, etc.) - 200

Term Project - 500

Total: 1000

Total: 100

**Office:** FH 133

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**LITERATURE**  
**English: 5346.251**  
**Topic: Southwestern Studies II**  
**T and Th 2:00-3:20pm; FH 225**

**Instructor:** William Jensen

**Course Description:** This course is the second in a two-course sequence, designed to examine the richness and diversity of the Southwestern United States and Northern Mexico. The course offers a multicultural focus by studying the region's people, institutions, history, and physical and cultural ecology. An intercultural and interdisciplinary approach increases awareness of and sensitivity to the diversity of ethnic and cultural traditions in the area. Students will discover what distinguishes the Southwest from other regions of the United States, as well as its similarities, physically and culturally. The images, myths, themes, and perceptions of the region will be examined in light of historical and literary texts.

**Books:** *Bless Me, Ultima* by Rudolfo Anaya  
*Anglos and Mexicans in the Making of Texas, 1836-1986* by David Montejano  
*Ceremony* by Leslie Marmon Silko  
*The Devil's Highway* by Luis Alberto Urrea

**Evaluation:** Graduate students will write one major essay (10-15 pages), give one presentation, and take a mid-term and final. Graduate students will also be expected to help guide conversations and mentor undergraduates.

**E-Mail:** [wj13@txstate.edu](mailto:wj13@txstate.edu)

**LITERATURE**  
**English: 5353.251**  
**Topic: Chaucer's Canterbury Tales**  
**TR 6:00-8:50pm**

**Instructor:** Dr. Leah Schwebel

**Description/Goals:** This class will introduce you to a wide range of Chaucer's Canterbury Tales, through the lens of Chaucer's intertextual poetics. We will explore a variety of Chaucer's narratives and a range of his characters, and discuss, wherever relevant, Chaucer's sources for these stories and figures. In certain cases, we will even read these source texts in translation. You will also continue to develop your critical acumen by reading a sampling of representative scholarship on Chaucer's poetry, and by commenting on these readings in written responses and a research paper.

**Books:** The Riverside Chaucer

**Evaluation:** Participation, Presentation, Short Reading Responses, Essay

**Office:** 213

**Phone:** N/A

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**LITERATURE**  
**English: 5364.251**  
**Topic: Revolution and Romanticism**  
**TR 6:30-9:20pm**

**Instructor:** Dr. James Reeves

**Description/Goals:** A period of extreme upheavals in British culture, politics, and art, the Romantic period (c. 1780–c. 1830) raises several questions about the development of modern, secular society. For instance, how was British identity shaped by the French Revolution and the Napoleonic Wars that followed in its wake? What role did Britain’s imperial activities play in shaping our understandings of East and West? How did developments in science affect religion, and what new forms of faith emerged throughout the period? How did authors represent political change and technological progress? How did they respond to traditional class structures? And, what role did gender play in these debates? To address such questions, we will turn to authors as diverse as William Wordsworth, Mary Shelley, Emily Brontë, Matthew Arnold, and Oscar Wilde.

**Books:**

Brontë, Emily. *Wuthering Heights*. Ed. Linda H. Peterson. New York: Bedford, 2003.

Shelley, Mary. *Frankenstein*. Ed. J. Paul Hunter. New York: Norton, 2012.

Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde*. Dover, 1991.

Wilde, Oscar. *The Picture of Dorian Gray*. Dover, 1993.

\*Additional readings will be uploaded to the course website.

**Evaluation:** Attendance and participation (10%), a 250-word response paper (10%), two in-class presentations (40%), and a final seminar paper (40%)

**Office:** FH 358

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**LITERATURE**  
**English: 5368.251**  
**Topic: Aestheticism, Sexuality, and Mysticism at the *Fin de Siècle***  
**TR 6:30-9:20pm; FH 257**

**Instructor:** Dr. Denae Dyck

**Description & Goals:**

Art. Sex. Mystery. These three strands intertwined throughout the late nineteenth-century “art for art’s sake” movement in Britain. Along with this movement’s challenge to accepted ideas about art’s moral function and its defiance of heteronormative assumptions, aestheticism generated a new cult of beauty. Within Victorian culture at large, growing disenchantment with narrowly materialist philosophies led to the rise of alternative spiritualities, including spiritualism and theosophy, as well as a revival of interest in various forms of mysticism. This course considers how late Victorian literature sought to re-imagine the relationship between body and soul. What do these texts suggest about the physical experiences of beauty, pleasure, terror, awe, and wonder? What is at stake in the distinction that psychologist and philosopher William James described as the difference between “institutional” and “personal” religion? How can studying this literature today expand the horizons of our thinking about making art, being human, and encountering the numinous?

Our study will pursue opportunities to bring various critical reading methods into meaningful dialogue. In addition to developing a vocabulary for understanding this literature’s formal features and historical contexts, we will draw on insights from feminist, queer, and postsecular approaches. Seminars and assignments will be designed to develop writing, speaking, and teamwork skills applicable to a range of scholarly and professional contexts.

**Books:**

Our readings will span a variety of genres, and will likely feature work by Walter Pater, Oscar Wilde, Olive Schreiner, Amy Levy, Annie Besant, Anna Bonus Kingsford, Sheridan Le Fanu, and Arthur Conan Doyle. For primary texts, participants will have the option of reading public domain texts online or purchasing low-cost print editions. We will read selected critical and theoretical material (provided on Canvas) alongside the primary texts.

**Evaluation:**

Discussion questions; presentations; short essay; final project proposal; final project

**Office:**

FH 247 (For Fall 2023, my drop-in hours are Tues/Thurs from 10:30 to 11:30am; I’m also happy to meet at other times by appointment).

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**LITERATURE**  
**English: 5388.251**  
**Topic: YA Sci-Fi & Fantasy**  
**F: 12:30-3:20pm**

**Instructor:** Graeme Wend-Walker

**Description/Goals:**

Science fiction and fantasy have been with us for hundreds of years. Young Adult literature, by contrast, is a comparatively new category. But young adults were gravitating to sci-fi and fantasy long before the publishing industry recognized YA as a distinct market. That market now accounts for a significant portion of sci-fi and fantasy writing; at the same time, these genres constitute a substantive quantity of YA publishing. This course will examine the relationships between these categories. We will consider narrative features such as self-transformation through trial, discovery, or magic, and the opening up of new worlds—all of which can be seen as metaphors for the process of self-becoming that is central to YA literature. Historical antecedents will be considered, but the course will focus largely on contemporary YA texts.

**Books:**

The book list is not finalized, but books I have used previously include Robert Heinlein, *Have Space Suit—Will Travel*; Lois Lowry, *The Giver*; Clive Barker, *The Thief of Always*; Cindy Pon, *Want*; Sarah Rees Brennan, *In Other Lands*; Nnedi Okorafor, *Zahrah the Windseeker*; M. T. Anderson, *Feed*; Neil Gaiman, *Coraline*; Orson Scott Card, *Ender's Game*; and F. C. Yee, *The Epic Crush of Genie Lo*.

**Evaluation:**

Presentations on primary and secondary texts, short essay, research paper with annotated bibliography.

**Office:** FH230

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**LITERATURE**  
**English: 5395.251**  
**Topic: Black Water/Black Memory**  
**M: 6:00-8:50**

**Instructor:** drea brown

**Description/Goals:** In her seminal text *Pedagogies of Crossing: Meditations on Black Feminism, Sexual Politics, Memory, and the Sacred*, M Jacqui Alexander offers that “water overflows with memory. Emotional memory. Bodily memory. Sacred memory.” Water is space of transformation and fluidity, a space of cleansing, consecration, resistance, grief, death, and captivity. We too, are water. This course plunges into various bodies of water to consider the resonating impact of that flow and aqueous memory on black communities in black literature.

**Books: (may include)** *Song of Solomon*, Toni Morrison, *Beloved*, Toni Morrison, *The Deep*, Rivers Solomon, *Sassafrass, Cyprus and Indigo*, Ntozake Shange, *Praise Song for the Widow*, Paule Marshall, *Gem of the Ocean*, August Wilson, *Salvage the Bones*, Jesmyn Ward, *Blood Dazzler*, Patricia Smith, *Erzulie's Skirt*, Ana Maurine-Lara

**Evaluation:** Short essays, research paper, facilitation, discussion

**Office:** FH 238

**Phone:** N/A

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**LITERATURE**  
**ENG 5395.252**  
**Topic: U.S. Third World Feminist Writing**  
**W: 6:30-9:20pm**

**Instructor:** Dr. Sara A. Ramírez

**Description:** This course will critically examine a specific branch of “women of color” writers who identified as “U.S. Third World feminist” writers—especially in the 1980s—and their attempts to describe, explain, and critique social, political, and economic institutions that affect women of color in the United States in particular.

We will build community and work collaboratively to answer the following questions:

- How do we define “U.S. Third World,” “feminist,” “theory,” and “praxis”?
- What are the sociopolitical and economic issues that were/are pertinent in the lives of Black people, Indigenous people, people of color in the United States in the 1980s and today?
- How is our own work (dissertations, theses, area exams, personal projects) situated in relationship to these theories?
- How and to what extent are such feminist theories and praxis useful for the masses?

In asking these questions, we will engage close readings of creative and theoretical texts in order to:

- Establish an understanding of U.S. Third World feminist thought and praxis
- Historicize the sociopolitical and economic issues facing various Chicana/x communities today
- Situate Chicana cultural productions in appropriate biographical, historical, and political contexts
- Sharpen critical reading and writing skills by asking questions and making connections between themes and issues within and across texts
- Develop non-violent communication (oral and written) skills to engage careful and critical discussions of issues related to gender, sexuality, color, race, class, and citizenship

**Books:** TBD; may include texts by Gloria Anzaldúa, the Combahee River Collective, Octavia Butler, Louise Erdrich, Maxine Hong Kingston, Audre Lorde, and Cherríe Moraga.

**Evaluation:** Constructive participation (15%), weekly papers (25%), presentation and discussion facilitation (25%), final paper proposal (10%), final paper (25%).

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